

# **NIGHT SHIFTS**

my cab driver trip sheets

for

**Violin, Viola & two Cellos**

by

**Lee McClure**

**1<sup>st</sup> Shift:**

**Friday Frenetic**

**2<sup>nd</sup> Shift:**

**Midnight August Rain**

**3<sup>rd</sup> Shift:**

**Riding the Ghost**

dedicated to the  
**Invert String Quartet**

## NIGHT SHIFTS – Outline

<i>pg#</i>	<i>bar#</i>	<i>running time</i>	<i>description</i>
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### **1<sup>st</sup> Shift - Friday Frenetic**

1	1	0:00	introduction
2	14	0:25	Main Theme 6/8
3	31	0:57	Bridge swing 4/4
5	46	1:27	Main Theme 6/8
6	65	2:05	improvisation 6/8 – violin + slap cello
8	79	2:39	improvisation swing 4/4 - violin
9	97	3:15	improvisation 6/8 - cello
11	112	3:50	improvisation swing 4/4 - cello
12	129	4:24	improvisations 6/8 – cello and Violin
14	145	5:00	recapitulation - Bridge swing 4/4
15	158	5:25	Main Theme 6/8
17	179	6:06	Coda

### **2<sup>nd</sup> Shift - Midnight August Rain**

19	1	6:37	cello pizzicato ostenato
19	3	6:44	group solo - violin, viola, cello
22	15	7:19	solo - cello pizzicato
23	23	7:42	melodic theme - viola
26	37	8:25	Coda

### **3<sup>rd</sup> Shift – Riding The Ghost**

28	1	9:01	theme 1 – violin, glissando accompaniment
29	9	9:33	theme 2 – violin & viola, new glissandos
30	16	10:04	cadenza - violin
32	34	10:38	recapitulation - theme 2
33	39	11:00	(end)

### **“Cab Rock Riff” – poem by Lee McClure**

36

**Night Shifts** was composed for INVERT, the string quartet of violin, viola, and two cellos. They premiered the first movement at Joe’s Pub, The Public Theater in New York City on October 15, 2002. The members of INVERT for this performance and recording were:

violin, Helen Yee — viola, Asha Mevlana,  
cello I, Chris George — cello II, Steven Berson

# Night Shifts - 1st Shift: **Friday Frenetic**

by Lee McClure

dedicated to the Invert String Quartet

♩ = 60

The musical score is divided into three systems, each containing four staves. The first system includes Violin, Viola, Cello I, and Cello II. The second system includes Violoncello (Vln), Viola (Vla), Violoncello I (Vc.I), and Violoncello II (Vc.II). The third system includes Violoncello (Vln), Viola (Vla), Violoncello I (Vc.I), and Violoncello II (Vc.II). The score is written in 6/8 time with a tempo of 60 beats per minute. The key signature is one flat (B-flat). The first system starts with a *mf* dynamic and a *pizz.* (pizzicato) marking for the Cello II. The second system starts with a *mp* dynamic and a *p* (piano) marking for the Violoncello and Viola. The third system starts with a *p* dynamic and a *mf* dynamic for the Violoncello. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

Violin

Viola

Cello I

Cello II

Vln

Vla

Vc.I

Vc.II

arco

*mf*

*pizz.*

*f*

*mp*

*p*

*sub. mf*

*p*

*mf*

## Friday Frenetic

senza vib. . . + . . . + . . . molto vib.

13

Vln

Vla

Vc.I

Vc.II

*f* *sfz* *f* *fp* *f* *mf*

a. *f* *sfz* *mf*

p. *f* *sfz* *mf*

*f* *mf*

17

Vln

Vla

Vc.I

Vc.II

*mf*

21

Vln

Vla

Vc.I

Vc.II

*f* *port.* *f* *mf*

*f* *mf*

# Friday Frenetic

3

25

Vln *mf* *mp* *f*

Vla *f*

Vc.I a. *f*

Vc.II p. *f*

29

Vln *f* *mf*

Vla *f* *mf*

Vc.I *f* *mf*

Vc.II *f* *mf*

$\text{♩} = \text{♩} = 120$  Swing

4/4

33

Vln *mf* *mp* *mf*

Vla *mp*

Vc.I *mp*

Vc.II *mp*

# Friday Frenetic

4

36

Vln

Vla

Vc.I

Vc.II

*sfz*

*sfz*

*mp*

*sfz*

*mp*

*mf*

39

Vln

Vla

Vc.I

Vc.II

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

42

Vln

Vla

Vc.I

Vc.II

*sfz*

*mf* solo *cresc.*

*mf* *cresc.*

*sfz*

*mf* *cresc.*

*sfz*

*mf* *cresc.*

No Swing

$\text{♩} = \text{♩}$   $\text{♩} = 60$

# Friday Frenetic

5

45

*senza vib. . . + . . . + . . . . molto vib.*

Vln *f sfz f fp f > mf*

Vla *b sfz mf*

Vc.I *a. sfz mf*

Vc.II *p. sfz mf*

49

Vln

Vla

Vc.I

Vc.II

52

*port.*

Vln *mf f*

Vla *mf f*

Vc.I *f*

Vc.II *f*

## Friday Frenetic

56

Vln

Vla

Vc.I

Vc.II

60

Vln

Vla

Vc.I

Vc.II

\* chord symbols are included in written parts for optional improvisation

64

Vln

Vla

Vc.I

Vc.II

Solo: **Improv.** A+7 Break

Solo: **Improv.** w/ accompaniment Dm7

Dm7

pizz. → \*

pizz. Dm7

Dm7 x = tap body. Headless stem = col legno

**sfz**

**mf**



## 7

74  $B\flat 7(b5)$   $A^7$   $B\flat 7(b5)$   $A^7$   $B\flat 7(b5)$   $A^7$

Vln *f* play↑ or jam

Vla *f*

Vc.I *f*

Vc.II *f*

## Friday Frenetic

 $\text{♩} = \text{♩} = 120$  **Swing**

77  $Gm^7$   $F^7$   $F^{13}$   $F^7$   $B^b7$  ( $b5$ )

Vln

Vla

Vc.I

Vc.II

*p.* *f* *f* *arco* *mf* *mf*

*sul D*

80  $B^b6$   $\sharp B^9$

Vln

Vla

Vc.I

Vc.II

*gliss* *G* *C* *G* *gliss* *D* *G* *gliss* *gliss*

84  $B^{13}$   $B^7$   $G\sharp m$   $C^9$

Vln

Vla

Vc.I

Vc.II

*f* *f* *f* *f*

*gliss*

## 9

$\text{♪} = \text{♩} = 60$

$\text{♪} = \text{♩} = 60$

[illegible]

# Friday Frenetic

10

99

Vln *mp* Dm<sup>7</sup> Em<sup>7</sup>

Vla *mp* Dm<sup>7</sup> Em<sup>7</sup>

Vc.I Dm<sup>7</sup> x = tap body. Headless stem = col legno Em<sup>7</sup>

Vc.II Dm<sup>7</sup> Em<sup>7</sup>

102

Vln *cresc.* Fma<sup>7</sup> *poco* *a.* *poco*

Vla *cresc.* Fma<sup>7</sup> *poco* *a.* *poco*

Vc.I *cresc.* Fma<sup>7</sup> *poco* *a.* *poco*

Vc.II *cresc.* Fma<sup>7</sup> *poco* *a.* *poco*

105

Vln *f* Gm<sup>7</sup> G<sup>7</sup>sus<sup>4</sup> B<sup>b</sup>7(b5) A<sup>7</sup>

Vla *f* Gm<sup>7</sup> G<sup>7</sup>sus<sup>4</sup>

Vc.I *f* Gm<sup>7</sup> G<sup>7</sup>sus<sup>4</sup>

Vc.II *f* Gm<sup>7</sup> G<sup>7</sup>sus<sup>4</sup> B<sup>b</sup>7(b5) A<sup>7</sup>

play↑ or jam

# Friday Frenetic

11

108 ♩. = ♩ = 120

Vln *f*

Vla *f*

Vc.I pizz. *f*

Vc.II *f*

B<sup>b</sup>7(b5) A<sup>7</sup> B<sup>b</sup>7(b5) A<sup>7</sup> Gm<sup>7</sup> F<sup>7</sup> F<sup>13</sup> F<sup>7</sup>

112 ♩ = 120

Vln *mf*

Vla *mf*

Vc.I *mf*

Vc.II B<sup>b</sup>7 (solo cont...) *mf*

116

Vln

Vla

Vc.I pull off

Vc.II *mf*

# Friday Frenetic

12

120

Vln *f*

Vla *f*

Vc.I *p* *f*

Vc.II *f*

B<sup>b</sup>/C

C<sup>#</sup>m<sup>9</sup>

124

Vln *mf*

Vla *mf*

Vc.I *mf*

Vc.II *mf*

G

D<sup>b</sup>

gliss

C<sup>7</sup>

B<sup>b</sup>7

128

Vln *f*

Vla *f*

Vc.I *f*

Vc.II *f*

A<sup>7</sup>

A<sup>7</sup>

Dm


Dm

Em<sup>7</sup>

$\text{♩} = \text{♩}$   $\text{♩} = 60$

## 13

Musical score for measures 139-141. The score includes parts for Violin I (Vln), Viola (Vla), Violoncello I (Vc.I), and Violoncello II (Vc.II). Measure 139 features a whole note chord G7sus4 in Vc.II. Measures 140 and 141 show a crescendo in all instruments, starting at mezzo-piano (mp) and reaching fortissimo (f) by measure 141.

 = 120

148

Vln

Vla

Vc.I

Vc.II

*sfz*

*mp*



## 15

[illegible]

# Friday Frenetic

16

161

Vln

Vla

Vc.I

Vc.II

*mp*

165

Vln

Vla

Vc.I

Vc.II

*port.*

*f*

169

Vln

Vla

Vc.I

Vc.II

*mp*

*f*

## Friday Frenetic

17

173

Vln

Vla

Vc.I

Vc.II

*a solo*

*p*

*sul G & C*

*f*

176

Vln

Vla

Vc.I

Vc.II

*sfz*

*f*

180

Vln

Vla

Vc.I

Vc.II

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

## Friday Frenetic

184

ritard.....

Vln

Vla

Vc.I

Vc.II

*sfz*

*sfz*

*f*

*mf*

*sfz*

*sfz*

*f*

*mf*

*sfz*

*sfz*

*f*

*mf*

*p*

*sfz*

*sfz*

*f*

*mf*

$\text{♩} = 84$

188

Vln

Vla

Vc.I

Vc.II

*mp*

*mf*

*pp*

*mp*

*mf*

*pp*

*mp*

*mf*

*pp*

*mp*

*mf*

*pp*

ARCO or  
alternate plucking of strings

# Night Shifts

## 2nd Shift: Midnight August Rain

19

$\text{♩} = 80$

Violin

Viola

Cello I

Cello II

con sord.

*mp*

con sord.

*mp*

con sord.

*mp*

1st finger on A string

Thumb C&G at Maj.3rd

pizz.

*mf*

4

Vln

Vla

Vc.

Vc.

*mf*

*p*

*mf*

*p*

*mf*

*p*

A1

D4

D4

3 4 2 1



Midnight August Rain  
Full Score

21

11

Vln

Vla

Vc.

Vc.

Thumb @ tritone

*ff* *mf* *f* *mf* *mf*

13

Vln

Vla

Vc.

Vc.

Open?

OR: G1 Th 3 1

*f* *mf* *p* *p* *p*

*gliss.* *gliss.* *gliss.*

*Solo*

3 3 2 Th 0

# Midnight August Rain

Full Score

15

Vln *gliss.* imperceptible bow change

Vla *gliss.* imperceptible bow change

Vc. *gliss.* imperceptible bow change

Vc. Slide set finger position for double-stop of A&F down to D#&B. Alternate pizz starting on upper note.

[D1] *f* \ D string, 1st finger *ff*

Detailed description: This block contains the musical notation for measures 15 and 16. The Violin (Vln) and Viola (Vla) parts feature glissando markings. The Violoncello (Vc.) part has a double-stop and a pizzicato instruction. The Bass (Vc.) part has a double-stop and a pizzicato instruction. Dynamics range from *f* to *ff*. A performance instruction for the Bass part indicates a slide set finger position for a double-stop of A&F down to D#&B, with alternate pizz starting on the upper note.

17

Vln *f*

Vla *f*

Vc. *f*

Vc. *f* *ff* *ff*

Detailed description: This block contains the musical notation for measures 17 and 18. The Violin (Vln), Viola (Vla), and Violoncello (Vc.) parts have forte (*f*) markings. The Bass (Vc.) part has forte (*f*) and fortissimo (*ff*) markings.



Midnight August Rain  
Full Score

23

20

Vln *mf* *ppp*

Vla *mf* *ppp*

Vc. *mf* *ppp*

Vc. *f* 1 2 0 G4 1 *mf*

Detailed description: This system contains measures 20, 21, and 22. The Violin (Vln), Viola (Vla), and Violoncello (Vc.) parts have sustained notes in measures 20 and 21, marked *mf*, which then fade to *ppp* in measure 22. The second Vc. part has a melodic line starting in measure 20, marked *f*, and continuing through measure 22, marked *mf*. Fingering numbers 1, 2, 0, and 1 are indicated for the second Vc. part. A box labeled 'G4' is placed under the 0th finger. A dashed line connects the first Vc. part across measures 20 and 21.

23

Vln con sord. unmeasured bowed trem. unmeasured fingered trem - like trill

Vla con sord. *Solo - Expressive* *f*

Vc. con sord. unmeasured bowed trem. unmeasured fingered trem - like trill

Vc. pizz. Thumb bar C&G at maj.3rd *mf* *p* *mp* *p*

Detailed description: This system contains measures 23, 24, and 25. Measures 23 and 24 are marked 'con sord.'. In measure 23, the Violin (Vln) and Violoncello (Vc.) parts have unmeasured bowed tremolos marked *p*. The Viola (Vla) part has a 'Solo - Expressive' marking and a forte (*f*) dynamic. In measure 24, the Vln and Vc. parts have unmeasured fingered tremolos marked *mp*. The Vln part has a crescendo to *p*. The Vc. part has a trill marked *p*. In measure 25, the Vln and Vc. parts have fingered tremolos marked *p*. The Vc. part has a trill marked *p*. The first Vc. part has a pizzicato line marked *mf*. A box labeled 'Thumb bar C&G at maj.3rd' is placed over the first Vc. part in measure 25. A dashed line connects the first Vc. part across measures 23, 24, and 25.

Midnight August Rain  
Full Score

26

Vln

Vla

Vc.

Vc.

*mp* *p* *p* *mp* *p* *mp*

*mp* *mf* *f*

C♯=thumb?

29

Vln

Vla

Vc.

Vc.

*mp* *p* *mp* *p* *p* *mp*

*mp* *p* *mp* *p* *p* *mp*

Midnight August Rain  
Full Score

25

32

Vln *p* *mp* *mp*

Vla *mf* *f* 3

Vc. *p* *mp* *mp*

Vc. *mp* Thumb @ tritone

34

Vln *p* *mf* L.H. Pizz arco *p* *mf* G3 = 3rd finger on G string

Vla *mf* *mf* 3

Vc. *p* *mf* L.H. Pizz arco *p* *mf*

Vc. *p* *mf* G1 Th 3 1

Midnight August Rain  
Full Score

36

Vln *p* 1 0 *G3* 1 3 *mp* *sul D* *L.H. Pizz* *arco* *fp*

Vla *mp* *f* *arco* *f*

Vc. *p* *mp* *L.H. Pizz* *fp*

Vc. 3 3 2 Th 0 3 *f*

38

Vln *cut off w/ Vcl* *f* *mp*

Vla *f* *mp*

Vc. *cut off w/ Vn* *f* *mp*

Vc. *pizz.* *mf* *f* *ff*

Midnight August Rain  
Full Score

27

42

Vln

*p*

*mp*

Vla

*mp*

Vc.

*mp*

*mp*

Vc.

*f* 3

*mf*

Thumb C&G at Maj.3rd

45

Vln

*mf*

Vla

*mf*

Vc.

*mf*

Vc.

*mf*

no cresc

sub.  
*sfz*

# Night Shifts

## 3rd Shift: Riding the Ghost

♩ = 60

Violin *con sord.*

Viola *con sord.* *gradually to extreme ponticello* →→

Cello I *con sord.*

Cello II *mp* *pizz.* *mf+*

Vln *3* *Gliss Up Smoothly* *medium ponticello* *mp+*

Vla *mp*

Vc.I

Vc.II

Vln *5* *f* *Gliss Down Smoothly*

Vla *f* *Gliss Down*

Vc.I *f*

Vc.II *f*

# Riding the Ghost

Full Score

29

7

Vln *mp*

Vla *mp*

Vc.I *mp*

Vc.II *mp* arco

10

Vln *mf*

Vla *mf*

Vc.I

Vc.II *mf*

12

Vln

Vla

Vc.I *Gliss Down Smoothly* *medium ponticello* *Gliss Down*

Vc.II *Gliss Up Smoothly* *medium ponticello* *mp*





# Riding the Ghost

Full Score

31

25 **little slower**

Vln *mf* Gliss Down

Vla Gliss Down

Vc.I Gliss Down

Vc.II Gliss Down

28 **Conduct** **A tempo**

Vln *f* *ten.* *ff*

Vla *mf* *f*

Vc.I *mf* *f*

Vc.II *mf* *f*

30 Gliss Up Smoothly Ponticello?? Freely Gliss Down upper 2 notes with quarter tones Ad Lib Duration or # of repetitions

Vln *mp* *p*

Vla *mp*

Vc.I *mp*

Vc.II *mp*

## Riding the Ghost

Full Score

33 Conduct

Score for measures 33-35. The score is for four staves: Vln, Vla, Vc.I, and Vc.II. The key signature has one flat (B-flat). The time signature is 4/4. Measure 33 starts with a 'Conduct' marking. Vln and Vla play a triplet of eighth notes (G4, A4, B4) in measure 33, followed by a quarter note (C5) in measure 34, and a quarter note (B4) in measure 35. Vc.I and Vc.II play a half note (F3) in measure 33, followed by a half note (G2) in measure 34, and a half note (F2) in measure 35. Dynamics: Vln and Vla are *p* in measure 33, *mp* in measure 34, and *mp* in measure 35. Vc.I and Vc.II are *mp* in measure 33, *mp* in measure 34, and *mp* in measure 35. Performance markings: Vln and Vla have a '3' over the triplet in measure 33. Vc.I and Vc.II have a '3' over the triplet in measure 35. Vc.II has a 'Gliss Up medium ponticello' marking in measure 35.

Vln *p* *mp* *mp*

Vla *mp*

Vc.I *mp*

Vc.II *mp* *mp*

*Gliss Down*

*Gliss Up medium ponticello*

36

Score for measures 36-38. The score is for four staves: Vln, Vla, Vc.I, and Vc.II. The key signature has one flat (B-flat). The time signature is 4/4. Measure 36 starts with a '3' over the triplet of eighth notes (G4, A4, B4) in measure 36, followed by a quarter note (C5) in measure 37, and a quarter note (B4) in measure 38. Vc.I and Vc.II play a half note (F3) in measure 36, followed by a half note (G2) in measure 37, and a half note (F2) in measure 38. Dynamics: Vln and Vla are *f* in measure 36, *f* in measure 37, and *f* in measure 38. Vc.I and Vc.II are *mp* in measure 36, *mp* in measure 37, and *f* in measure 38. Performance markings: Vln and Vla have a '3' over the triplet in measure 36. Vc.I and Vc.II have a '3' over the triplet in measure 38. Vc.II has a 'Gliss Down' marking in measure 38.

Vln *f* *f* *f*

Vla *f*

Vc.I *mp* *mp* *f*

Vc.II *mp* *mp* *f*

*Gliss Down*

*Gliss Up*

*Gliss Down*

# Riding the Ghost

Full Score

33

38 **rit.** . . . . ♩ = 56 ♩ = 46

Vln

Vla

Vc.I

Vc.II

*mf* *pp*

*mf* *pp*

*p*

*Gliss Down*

*p*

# ***Cab Rock Riff***

by Lee McClure



Velocity . . . . . excessive  
Destination. . . . . unknown  
ETA . . . . . now's too late

Desperate hours – streets are bare  
Sudden rain – too many fares  
But I'm soaked and cursin'  
Tire-iron slippin on the flat I'm fixin'

15 minutes without a fare  
Stayin cool and slow  
In 30 I'm gettin hot  
In 60 I'm ready to kill

Then 2 hours from dawn  
2 knuckle-heads hailin'  
My head's sayin Maybe?  
Stomach twisting: "no, No, *NO!*"

If they're lookin sorta bad  
From across a red light  
They'll make you crawl  
When they're 6 inches behind your head

Once we're in Dodge City  
The polite accents disappear  
In the back seat they're talkin guns  
I'm hissinn— *if only I'd passed them bye!*

With each strange street  
You start **standing** on the front seat  
Tryin to make yourself thinner  
Tryin to miss the bullet!

If you stop, you gotta go  
But it can end  
in one-way dead end streets  
in lifetimes counted in seconds

Velocity . . . . . excessive  
Destination. . . . . unknown  
ETA . . . . . way too soon

Once you been beat for a fare  
You error on the side of caution  
For that your praise is "racist"  
I was one too

Cops at the airport like to rob you:  
One motioned "no left turn"  
I flipped him the bird  
My ticket read "improper signal"

Here's a true story:  
A cabbi was robbed 4 times  
Picking up everyone  
On the 5th he was shot dead  
But he didn't live to tell you  
The law he was following  
Wasn't made for him

Velocity . . . . . excessive  
Destination. . . . . 6 feet under  
ETA . . . . . clock has stopped

Back in the city on the white side  
Where the rich glide on the east side  
They don't want your money  
They want your soul:

They're talkin' **Loud** but whispering  
directions  
Makin' you beg forgiveness  
For your dumb fuck deafness  
So up goes the radio as I say:  
"You *talkin to me!*" (I hate that movie,  
but use the line.)

Ignorance and arrogance  
Seem to go together  
Lost people yell "*Where You Going?!* "  
Later you might get "I'm sorry"  
But no tip for going the right way

On St. Paddy's day  
3 lassies flew in from Ireland  
I say: I' so lucky to have  
3 single ladies in my cab!  
They say: how do you know  
we're single?  
I say: because my clutch is slipping  
Got a great roar of laughter.

Once in 8 years  
Upstate we go  
Way off the highway  
Not a light in the night

As you turn in the gravel  
Headlights slide across the big house  
When you turn off the engine  
Silent noise floods in

As drunk fumbings drag on  
You nervously wait for the cash  
Almost painfully you sigh  
When the 100 slips in your stash  
Cause the rich can always say:  
"Oh my! - *my wallet's* in Manhattan!"

Now a long road through a black forest  
Forgotten land marks not appearing  
Trying to reverse 2 rights, a left  
and a right  
Or was it vice fuckin versa?

The second long sigh as the  
Big green sign grows from a dot  
40 minutes sailing thru the night  
Not a car in sight

In a 30 year box  
In a one-way dead end street  
When I started, a third were artists  
Now I know three, and one is me

Sharp smell of summer hay  
Sudden shock of youthful memories  
Twisting burst of tears  
Knowing now I'm on my own

But it's 90 at midnight  
Doin 80 over the rise  
Windows wide open  
Hot wind stinging

What's that in the dark?  
Running in and out  
I'm riding the ghost  
In shadows flashing past

Velocity . . . . . excessive  
Destination . . . . . unknown  
ETA . . . . . way too late

But it's 90 at midnight  
Doin 80 over the rise  
Windows wide open  
Hot wind singing

NYC, 2003  
revised 2019  
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